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LAW AND LIBERTY.

IN a lecture on the structure of fugue, delivered last month at the Musical Association, Mr. Ebenezer Prout called attention to the liberties taken by Bach with the laws laid down by the great theorists of his day, and proposed to modify the rules of the old text-books so as to bring them more into harmony with "the works of the greatest fugue writer that the world has ever seen," and as the lecturer boldly added, "is ever likely to see." This variance of theory with practice is not confined to fugue, but manifests itself in all departments of musical art. The old definition of key, for example, is too narrow for modern requirements; again, forms, such as the old binary form of the suite movements, have been so expanded, that the very terms become misleading. And the long list of works on the theory of music, written by men of thought and ability, which, owing to the experiments of successive great masters, have one after another become practically obsolete, demonstrates in a vivid manner the continual struggle between law and liberty.

Mr. Prout wished it to be clearly understood that he was no advocate for lawlessness, and, indeed, no one who has read his books would bring this accusation against him; it is, indeed, to save the great masters from the charge of lawlessness that he has spoken; they were laws unto themselves, and those new laws need to be formulated in words. This outcry of Mr. Prout's against the fetters of old rules is no new one, and so long as art progresses, a repetition of such outcry will be necessary. There may be a few obstinate haters of novelty who maintain that the laws handed down to us from a wise past should, like those of the Medes and Persians, suffer no change, but these few excepted, all musicians readily admit that progress implies change.

But yet the change must not be a sudden one, and this attack of Mr. Prout's on the contrapuntal strongholds of the seventeenth and eighteenth centuries leads one to reflect as to the right moment for calling upon the old to give place to the new.

One of the apostles of old cautioned his readers about being carried about with every wind of doctrine, and such caution is especially necessary in these latter days, when not only in art, but also in philosophy and religion, the ties of

past tradition have been so violently strained or even broken. And the danger is all the greater seeing that change is frequently proclaimed by men of strong intellect and eloquent pen. For Wagner the first three movements of the Choral Symphony were the last words of instrumental music; for him they undoubtedly were so, but his statement is by no means universally admitted as an axiom. Liszt attempted to open up a new symphonic path, but the old Haydn-Mozart road has not yet been forsaken. Of course, no personal blame attaches either to Wagner or Liszt, who spoke and acted as they felt, but it is certain that many a young composer, seeking as they did, after the new, but lacking their enthusiasm or genius, has found no rest for the soles of his feet. Nature works gradually: we speak of day and night, youth and old age, and yet there is no exact moment at which it can be said that the one has ceased to be, and that the other has commenced. The use of the essential discord of the dominant seventh by Monteverde was at first considered a daring innovation, whereas now it has become one of the first principles of harmony; but no one could point to any one moment when the licence became law. Again during the last century major movements in sonata form were written with the second subject in the key of the dominant; Beethoven made experiments and tried the keys of the mediant and sub-mediante. The composer's genius is fully acknowledged, but his experiment will have to be tested for many a long year before it becomes a written law. In speaking of the right moment for a change from old to new, we refer to the written declarations of theorists or critics; with great composers, of course, the right moment comes when the thought of change first enters into their minds.

Mr. Prout, in challenging the old book rules, advanced clad in the solid armour forged by Bach, against which the strongest sword of criticism proves powerless. What, it may be asked, makes that armour so solid, so strong? It was prepared by the hands of genius, its sterling merits have been acknowledged by a line of great composers extending from Emanuel Bach and Haydn to Brahms and Dvořák, and time only adds to its value. Bach's bold defiance of rule has frequently been the subject of comment; nay, one eminent German teacher of counterpoint—mentioned by Mr. Prout—"is in the habit of telling his pupils

that there is not a single correctly written fugue among the 'Forty-Eight,' but Mr. Prout is, we believe, the first to ask that rules which proclaim that what Bach did was *not* right, be either modified or abolished—in fact the first frankly to state in words what had long been felt. The moment which he has chosen is an opportune one. Fux, Marpurg, and Albrechtsberger, are names which everyday inspire less respect and reverence, and the need of some incontrovertible authority to appeal to is being felt more and more. Of the contrapuntal Dragons of the past only the stumps remain, and now, at the right time, a new and greater god has taken their place.

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

II.—MOZART (*concluded*).

(Continued from page 124.)

IN 1791, Mozart, worn out with premature sickness, oppressed with his superstition about the Requiem, and with Death himself closing his icy fingers round his heart, worked hard at a libretto given him by Schikaneder, the Viennese manager. The plot of the *Magic Flute* is rather incomprehensible to all who are not Freemasons, and, I strongly suspect, even to the vast majority of that occult body. Mozart was an enthusiastic Mason, and there are many features in the opera—from the Masonic signal that heralds the overture—which seem to have a distinct reference to the great doctrine of the brotherhood of man, to the secret rites and symbols of Freemasonry (many of which are imitations of the Egyptian worship or "Mysteries" of Isis), and to the gradual initiation through various trials. Even the reticence of the initiated, the contempt for women—viewed in a Masonic light!—and allusions to symbolic numbers, are features borrowed from the traditions of the Craft. But, as will shortly be shown, the explanation of all contradictions, and the meaning (where there is one) of the plot, must be sought in an entirely different direction.

The music is fortunately easier to understand, and more than repays study. Such extracts as the Priest's March, the Overture, the High Priest's songs, &c., are very familiar; but the chief beauty is the delicate and pure orchestration; and the perfection of the music from a musical point of view makes us regret, as in *Don Giovanni*, that Mozart had not better librettos to work with. Mozart's genius, as Hueffer says, was "too decidedly of musical character to attempt or even wish for an operatic reform on the basis of poetry." Had it been otherwise—had his ideal of the importance of the dramatic and poetic principle been as high and as conscientiously striven for as his musical ideal, it might have been as Wagner declares that "Mozart, the most absolute of all musicians, would have solved the problem of opera long ago, that is, who would have assisted in producing the truest, the most beautiful and perfect drama, if he had met with a poet whom he, as a musician, would only have had to assist."

The overture, one of Mozart's masterpieces, is remarkable as "embodying fugue with early sonata form." It is a trite observation that the first few notes are a conscious or unconscious reminiscence of the subject Clementi chose in the famous contest before the Emperor Joseph in 1782, when the two masters, in friendly rivalry, each played an

extempore sonata. All similarity ceases after the second bar, so that the interest in the coincidence is more historical than æsthetic. A much more curious coincidence is the similarity of outline and key in the subject of Bach's Thirty-first Fugue (from the "Forty-eight"). The student of fugue will be interested to see how Bach treats the answer the second time it is introduced—skillfully avoiding the "licence" which Mozart has allowed himself. By a mistake (still perpetuated in Boosey's Royal Edition!) of the editor or printer of the first, or an early, English edition, the minim chords in the middle of the overture were *tied*, thereby missing a palpable intention of the masonic composer. The two passages represent to a Mason the signals which are given at different stages of the probation. And as the second signal indicates a more advanced stage of initiation, so the more complicated counterpoint, threading its way amid countless dissonances and difficulties, as well as the minor colour which dominates the second part of the overture, seem to describe the more searching ordeal to which the novice is subjected. Fortunately for those who, like myself, have not the honour to belong to the Craft, the artistic intention is obvious enough, and I think one need not be a Freemason to appreciate the wonderful genius shown, to follow the contrapuntal maze with bated breath, and to enjoy the victory, as our lungs expand and our hearts beat fuller at the triumphant return of the subject.

From the beginning of the work we are introduced to a supernatural, or rather a mystic, atmosphere. The scene is supposed to be laid in Egypt, near a temple of Isis. Tamino, the hero, appears closely pursued by a gigantic snake. Overcome with terror, he sinks unconscious to the ground, when, just in the nick of time, three beautiful Ladies appear and save him from his imminent peril. These are three attendants on Astrifiamante, Queen of the Night, and being struck by the handsome face and noble appearance of the fainting youth, they disappear to tell their Queen of a likely instrument to her plan of rescue. Sarastro, High Priest of Isis, has removed Pamina, her daughter, from her evil influences, and desires to educate the girl in the purer atmosphere of the temple. Astrifiamante naturally resents this, and seeks an opportunity of rescue and revenge. In the interval which elapses between the departure of the three Ladies and the appearance of the Queen, Tamino recovers, and, trying to realise his safety and fix the vision of beauty which just faded as his eyes opened, hears the song of Papageno the birdcatcher. A curious figure he makes, completely clothed in feathers and with parrots in a cage on his back. Tamino insists on thanking him for the great service rendered in slaying the serpent, and Papageno, unable to escape thanks, and willing to be thought the brave man he is not, is foolish enough to allow that he did kill the monster. Instantly the three Ladies reappear with their faces veiled—which, as Papageno says, is a bad sign—and as a punishment for the lie they put a padlock on Papageno's lips. Why a lie is such an abomination to a lady who seems to stick at nothing else, is one of the mysteries!

The Queen now approaches in her chariot made of the crescent moon, and with stars twinkling in the folds of her robes. The recitative and aria, "Non paventar—Ah, infelice," in which she bids Tamino fear nothing, and laments her own loss, is a great favourite with concert singers who possess a clear voice, fine technique, and extensive compass; it unfortunately finds favour also with some who are only moderately provided with these necessary means. Its lowest note is D below the stave, and, like the even more difficult song in the 2nd Act, it goes as high as F *in all*. These are the only two set

Arias of the conventional bravura pattern in the opera. Tamino, fired with the reported beauty of the girl, and with the ambition to do knightly duty for her handsome mother, undertakes to rescue her or die, and the three Ladies bestow on him the Magic Flute to help him in time of danger. To Papageno at the same time they give a set of bells, and releasing his tongue they recommend more caution. Promising the guidance and protection of three shining youths, they disappear, and Tamino and Papageno set out on their dangerous mission. The next scene is in the temple, where Pamina is subjected to the unwelcome advances of Monostatos, a black attendant. Stung by her scorn and hatred, the Moor commands his slaves to leave him alone with his prisoner, when Papageno appears. The colour of Monostatos and the costume of Papageno strike them with mutual terror, each imagining he sees in the other the fiend himself, and they run off in different directions, leaving Pamina safe for the time. Papageno recovers first; he returns to reassure Pamina, and induces her to fly with him and seek the Prince and safety. The duet they sing is well known as the "Manly Heart," with its delightful music and doggerel verse. At the beginning of the finale to this Act Tamino appears, conducted by his shining guides, who give us the first clear indication of the Masonic element, for to all requests for information on the most interesting topics they have only one reply—"We are not at liberty to say." They can only recommend patience, firmness, discretion. A priest confronts Tamino, demanding his mission, and seems to be much astonished at the abuse heaped on his high-minded and noble high priest. He assures the rash youth that he is quite mistaken, warns him against being so easily fooled by a woman's chattering tongue, and assures him that when he has become one of wisdom's band—presumably the Freemasons—he will understand all the bearings of the seemingly strange conduct. The priest leaves him, and Tamino consoles himself by playing on his Magic Flute, the sounds of which are answered by Papageno, who, with Pamina, is seeking him. Monostatos, however, is on the track of the fugitives, and rushes in with slaves, whom he orders to bind them fast. A few notes from Papageno's *Glockenspiel*, however, sets them all dancing, and Papageno and Pamina express their gratitude in a short and beautiful duet, the first few notes of which curiously suggest Schubert's "Haidenröslein." Before they reach Tamino the chorus of priests is heard, and Sarastro himself appears. He promises the lovers protection, but says they must submit to the rites and trials of initiation. The Act closes with a broadly written chorus.

The Second Act opens with the religious and stately March of Priests, after which we hear again the Masonic signal from the golden trumpets, and then follows the first of Sarastro's two great songs, "Great Isis and Osiris," to which the peculiar colour of the accompaniment (corni di bassetto, fagotti, three trombones, 1st and 2nd viola, and violoncello) imparts a very solemn character. Tamino and Papageno are initiated in spite of the warnings of the three Ladies, who try to dissuade them, to laugh them out of it, and to induce them, by promises and threats, to break their vows. Astrifammante makes a second appearance in time to save the sleeping Pamina's lips from being sullied by the ugly Moor Monostatos. She tries to induce her daughter to slay Sarastro, and leaves her after the magnificent song, "By hellish fury are my words inspired" ("Gli angui"). Sarastro heaps coals of fire on his enemy's head by singing, in praise of brotherly love, one of the most wonderful efforts this god of melody ever gave a singer to interpret—"Within these Sacred Precincts." The trials of the lovers

now begin, and at last, united, and solaced by the strains of the Magic Flute, we see them pass through the dark cave, and then through fire and water. A little relief is granted in this Act by Papageno episodes, such as his sprightly song, "A Maiden's Little Loveling would Papageno be;" and his amusing and *naïve* duet with Papageno, a wife granted him after his own desire. The closing scene shows us Astrifammante with her fellow plotters completely foiled, and the lovers awarded the highest honour and happiness, while the visible triumph of light over darkness supplies the Masonic element. Such is the plot, which has been so much discussed and so often overpraised. Where are we to find the thread which connects all these various incidents and contrasted, not to say contradictory, scenes?

The conduct of the three Ladies in the opening scene, their wise counsel, their gift of the Magic Flute and Bells—which are only used for good throughout the plot—their connection with the three good Genii who prove guides and protectors; the character of Astrifammante, at first a sorrowing mother unjustly deprived of her loved daughter, afterwards a "Queen of Night" (wherever her realm may be), with a daughter in no conceivable relationship to herself; also the character of Sarastro as indicated in the first Act and contradicted in the second, with the Moor Monostatos as his attendant—all tend to confirm the view that the plot and characters were changed when the play was only half finished. If during the first Act we consider Sarastro as a wicked magician who, by foul means, has obtained possession of Queen Astrifammante's daughter, and the three Ladies and Genii forces enlisted on the side of right against magic and evil; and if, at a point before the second Act begins, we imagine an influence which compels the sudden redistribution of parts in order to allow of a transformation of a fairy tale into a serious drama, we shall obtain the key to this most mixed and inconsequent plot. Sarastro is suddenly no longer a wicked enchanter who dwells in a castle, as described in the first scene, but a pure-minded high priest of Isis—but there is no time to dispose of or "redistribute" his familiar, the evil-hearted Moor, who remains an incomprehensible blot on the mirror of purity which the temple and priesthood of Isis present. Astrifammante is no longer the influential Queen whose daughter has fallen under the magician's power, and who was so outraged by Papageno's lie, but must be opposed as the evil principle to the good Sarastro; there is no opportunity, however, to transfer the three Ladies or the Genii to the side of Sarastro, so they are left to brazen out the incongruities of their rôle. As a matter of fact, the original plot was founded on a tale, *Lulu, oder die Zauberflöte*, from Wieland's "Dschinnistan." Schikaneder was famous for his productions of fairy operas, particularly of bird comedies (whence the character of Papageno). And it was with a sketch of such a fairy opera that he approached Mozart in May, 1791. "If we make a fiasco," said Mozart, "I cannot help myself, for I never wrote a magic opera in my life." Schikaneder's suggestions were continuous, and always on the side of simplicity; he is said to have suggested the melody of "Ein Mädchen," and to have rejected more than one of Mozart's sketches, making the complaisant composer write and rewrite till he was satisfied. Unfortunately for his scheme, another fairy comedy, founded on the same subject, was presented in Vienna early in May, and its phenomenal success made it necessary for Schikaneder to remodel his play. He transformed the wicked magician into a noble philosopher, and introduced the Masonic element into the plot, with the result of making the story a very "Feast of

Unreason."* Goethe's remarks on the subject are always only half quoted, and his praise is liable to a very considerable discount. Undoubtedly the best course would be to rewrite the libretto—as, indeed, the French have done with remarkable success.

When all is said, however—when the irresponsibility of composer and librettist are fully recognised—the fact remains that in this opera Mozart did the great work of founding the German Romantic Opera, just as in *Die Entführung* he had founded the German Comic Opera. This movement—the first traces of which we find in *Don Giovanni* and the *Magic Flute*—was followed out more fully by Weber and his school. The title Romantic Opera is somewhat vague, and it is difficult to find any real definition of its meaning in critical works. One great feature in the Romantic school is that each character is individualised and speaks for itself dramatically, not as one voice or part merely contributing its share of a story, or indulging in reflections or inconsequent remarks; and generally it may be said for the Romantic in music that Form is subsidiary to, and indeed often repudiated altogether for the sake of, the expression of passion. It is easily to be understood, then, that although certain composers are called the Romantic School, and some are called its founders, its beginnings will be found far back in history; and nowhere more is the principle admitted and used than in the works of Beethoven, the glory of the Classical School. I should add that a very usual feature in Romantic Opera is the use of the supernatural—sometimes by way of accelerating the action, and bringing about situations and developments in a short space of time, which would otherwise require inconveniently long time (as in *Tristan*), at other times by way of heightening local colour by using national folklore (as in *Der Freischütz*).

(To be continued.)

THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from p. 126.)

FOURTH SERIES.†

I MUST begin by correcting a mistake in my last paper. The reference to Dr. Griepenkerl as editing Vol. VIII. of the Peters Edition is wrong, that accomplished scholar and writer having died three years before the volume was published. He was succeeded as editor by F. August Roitzsch (born at Gruna, Saxony, December 10th, 1805, Professor in the Conservatorium of Music, Leipzig, died at Leipzig, February 4th, 1889), whose name ought to have been mentioned in connection with the text of Vol. VIII., which was published in 1852. The last paper was written in March, and the statement that the Bach-Gesellschaft had not yet published the works then examined was correct; but the volume has since been issued, and contains the whole of the third series in the Augener Edition, as well as the eight short preludes and fugues in the fourth series.

We have now reached the so-called six sonatas, which will be found at the beginning of Vol. I. in Peters, and which also open the Bach-Gesellschaft, Vol. XV. As reference to Dr. Rust's preface will be necessary, it will not be out of place to dwell for a moment upon the loss Bach students have sustained by the death of the late

Leipzig Cantor, and supplement the brief notice of that sad event in last month's RECORD. If anyone might have claimed to be imbued with the Bach tradition it was surely Wilhelm Rust, whose grandfather had been a pupil of Friedemann and Emanuel Bach, having previously received instruction from his own brother, an amateur, who is said to have played in Sebastian Bach's orchestra at Leipzig. His uncle was famed as an executant of Bach's music, and Wilhelm himself conducted the Bach Society, Berlin, reviving many important works; was Cantor of the Thomasschule, Leipzig, since 1879, and has edited many volumes of Bach's works as issued by the Bach-Gesellschaft. There is a fair notice of the family of Rust in Grove's "Dictionary" Vol. III., but a much fuller account in Vol. VIII. of the "Musikalisches Conversations-Lexikon" of Mendel and Reissmann (Berlin: Oppenheim).

The six sonatas or trios for two claviers and pedal are stated by Forkel to have been written by Bach expressly for his eldest son Wilhelm Friedemann. They were not originally intended for the organ, but, as Dr. Griepenkerl observes, were for the clavichord with two manuals and pedal, "an instrument at that time in the possession of every student on the organ, to exercise hands and feet at home and to prepare facility in a free use of them on the organ." Dr. Griepenkerl based his edition on two autograph copies, one in the Berlin Library, and the other in his own collection, but now apparently also in the Royal Library. This has since been found to be for the most part in the handwriting of Friedemann Bach. The genuine autograph was sold after the death of Emanuel Bach, and Polchau became the purchaser. I had to confess my ignorance of this individual. His name is really Georg Polchau, and he was born at Cremon, Livonia, in 1773. He left Russia, settled in Hamburg, and eventually resided in Berlin. As a member of the Singakademie he undertook the superintendence of the library, and at his decease, in 1836, his own valuable collections were acquired by this body and the Royal Library. Dr. Rust's critical remarks on the MSS. are valuable, but too lengthy to quote. The sonatas were probably put together between the years 1722 and 1727, if not later. From Hauser's collection it is known that the first movement of the D minor Sonata (No. 3) was a variant of a piece (the prelude in the same key?) in the first part of the *Wohltemperirtes Clavier*. The adagio and vivace of the Sonata in E minor (No. 4) belonged originally to the church cantata *Die Himmel erzählen*, of the year 1723 (Spitta); thirteen bars of the third movement are found in a MS. of the Prelude and Fugue in G major (No. 6 of the Augener Edition). They are placed after the prelude, but blotted out. Reference has already been made to Bach's experiments in concerto form, and this was one of them. Another was the inclusion of the largo from the Fifth Sonata (in C) in the Prelude and Fugue in C major (No. 1 in Augener's Edition). This existed in an autograph once in the possession of Moscheles. Dr. Rust finds other possible instances, but enough has been said on this point.

Sonata No. 1 in E flat major:—

Ex. 132.



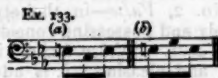
The only variation in the first movement is in the *appoggiatura* at the cadence: in Best and the B—G it is written as a quaver, in Peters as a crotchet.

In the first complete bar of the adagio the *Schleifer* is employed, but in Peters the small notes are written in

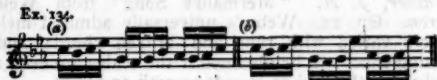
* Much interesting information on this point is to be found in Jahn's "Mozart" (III., 302 et seq.), to which the writer must acknowledge great indebtedness.

† Augener's Edition, Nos. 9,854 to 9,861.

and the same in the third bar. In the first bar on p. 515, pedal, the second beat is in Best and the B—G as (a); in Peters, as (b) :—



In the two following bars all agree as (a), but then the passage is inverted. Page 517, b. 1, top part, the *b* in the last group is marked *flat*; in Peters it is *natural*; in the B—G the *flat* is queried. In b. 1, l. 2, top part, the *a* in first group is queried *natural*; in Peters and the B—G not noticed; so also a bar later, middle part. Page 519, l. 1, b. 5, top part, last group, the *a* is marked *flat*, and so in the B—G, in Peters it is *natural*. Line 2, b. 1, middle, and next bar, top part, first group, the notes *d flat*, are each queried *natural*, but not noticed in the other editions. The fifth bar, same line, top part, reads in Best as (a), and in Peters and the B—G as (b) :—



The corresponding passage will be found seven bars before the end of the first "part," this time, of course, in the dominant. These all are as (b), so that Mr. Best is in a minority.

Sonata, No. 2, in C minor :—



In the time signature of the first movement the C has the line through it in Best and the B—G, but not in Peters, but all are marked *vivace*. At the beginning of the sixth bar, the top part in Best has a double note, thus :—



The *c* is given as a small note in the B—G but omitted in Peters. At the *reprise*, three bars from the end of the movement, all agree with Best. In the eighth bar, in the pedal part, Best gives the fifth quaver as *e*; in the others it is *c*.

In the largo, the first group of the second bar breaks the figure which would otherwise be in sequence for the first four bars, middle part; Best giving it as (b), and Peters as (a) :—



The same difference will be noted at this the tenth bar, time in the top part; but the B—G agrees with Best, and (b) must be assumed as the correct reading.

Both Best and Peters have the time signature of the last movement the C with the line through, but in the B—G it is simply the figure 2 so crossed. The *a* at the end of the first bar, l. 2, p. 533, middle part should, apparently, be marked *natural*, as in the other editions. The context, previous page, b. 4, l. 3, highest part, seems to decide the matter. Peters and the B—G have a crotchet before the long shake on *f*, top part, p. 533, in

Best, and, therefore, a crotchet rest instead of the minim rest given in Best. Four bars later the shake in the middle part is preceded by the crotchet as in the other copies, and the starting note will be found in both parts when the passage is repeated on page 535, bringing the three texts into agreement.

Sonata, No. 3, in D minor :—



The first movement, andante, is in ternary form, with *Da capo* after the second part. In the B—G the movement is printed in full. On p. 539, b. 2, top part, in Best, the last *f* in the group of demisemiquavers is queried *sharp*, and in the next bar, middle, the corresponding note, *b*, is marked *natural*; in the B—G it is the same, but in Peters the first is not noticed and the *b* is *flat*. The last note in the second line, top part is *flat*, and so in the B—G, but in Peters it is marked *natural*. The last bar, l. 1, p. 541, is as (a) in Best, and as (b) in Peters and the B—G :—



Reference to the middle part four bars later will show that (a) must be a misprint. Page 542, l. 2, b. 6, pedal, the last note should be *c* instead of *b flat*, as will be seen in the next bar but one.

The adagio is in two sections, each repeated. In Peters there is a separate bar for first and second time, but not in the others; at the end of the second section, however, all three have the two bars. The *Schleifer* is used in b. 3, l. 2, p. 544, middle part, and also in the B—G, while in Peters the small notes for the "glide" are inserted. In the next page, l. 2, b. 1, pedal, the second note, *b*, is queried *natural*, but not noticed in the other text. It would seem warranted by comparing the corresponding groups in the next two bars. The *d* in the first bar pedal, of the next line, is evidently a misprint, and the note should be *c*.

In the vivace there is only one slight difference. On p. 547, l. 3, b. 2, pedal, Best begins with a quaver rest, but the other copies have the note *d* instead. Four bars later all agree, so that the evidence is in favour of the B—G and Peters.

STEPHEN S. STRATTON.

(To be continued.)

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER.

Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from page 127.)

STEP III.—RECREATIVE AND DRAWING-ROOM PIECES.

Löschkorn, A. Op. 120. "Through the Green Woods."

It is a cheerful and bright tone which pervades this well-written piece, composed in the form of a rondo; its proper performance wants a clear, decisive, and rather sharp tone, and a fearless attack of the often-recurring sixths and octaves. On the whole it is very effective.

Clark, Scotson. "Graziella." Morceau de Salon. Written in the form of a polka, it is a good study for readiness in octave playing.

Clark, Scotson. "The Sprite." Polka brillante. The effect of this piece lies in a crisp, clear, and smooth performance of the broken chords. The whole piece resembles somewhat the well-known "La Pluie des perles," by G. A. Osborne.

Scharwenka, Xavier. "Album für die Jugend." No. 4, Barcarolle in E minor. This short piece demands a clear performance of the chords in the left, and a singing tone for the melody entrusted to the right hand. Its expression is simple and sincere. Nos. 9 and 11, "Entschwundenes Glück," in E, and Andante in A minor: No. 9 is a kind of elegy—plaintive but not sentimental; No. 11, in A minor, a kind of song without words, requires a well-sustained tone, and unexceptionable clearness in part-playing.

Beethoven, Louis van. First movement of the Septuor. This is an agreeable and not difficult, yet effective, arrangement of the universally known and admired Septuor, which gained such vast popularity that the illustrious composer was almost annoyed at it. It is a capital study for playing in good time.

Kirchner, Frits. "Spinnlied" (Spinning-Song). Op. 283. This unpretentious piece (in F) will be found very useful as a kind of study; the movement in the left hand must be given evenly, whilst the melody, entrusted to the right, requires precision and a full tone. The *Un poco meno mosso* (page 5) has to be carefully practised without the use of pedal, and the fingering has to be taken according to the composer's directions.

Kirchner, Frits. "Le Postillon." Melody. Op. 292. A very pleasing and popular trifle, easy to play and agreeable to hear.

Kirchner, Frits. "Das Gretel vom See." Tone Picture. Op. 334. We have here to fancy to listen to the simple song of a fishermaid, who steers her boat on an Alpine lake. The piece requires a natural and unaffected expression.

Kirchner, Frits. "Momens musicaux." Op. 386. No. 1, Impromptu, a pastorelle in A flat, will produce a good effect by being played with light and swift fingers. The *Meno mosso* (page 3) requires tone and warmth of feeling. No. 2, "Alla turca" (A minor). The rhythmical expression of this very short piece (two pages) is a Hungarian not a Turkish one; there is so little known of absolute Turkish music that this trifling inaccuracy may well be excused. No. 3, Menuet, deserves special recommendation.

Kirchner, Frits. "La Fontaine." Op. 395, in D flat. A brilliant study, which an even and brilliant performance of chromatic scales will render highly effective.

Kirchner, Frits. Op. 401. No. 1, "Alla Marcia," in C—a bright, spirited, and expressive piece; well adapted for performance after a slower movement. No. 2, "Canzonetta," in A minor—graceful and melodious; a kind of Italian gondola song. No. 3, "Tempo di Minuetto," in F—both rhythm and melody are winning and agreeable. No. 4, Valse in C—may be recommended for its popular character.

Kirchner, Frits. "Réveil des Oiseaux." Op. 402, in C. This bright and jovial piece requires a brilliant and lively performance, evenness of broken chords, and a good deal of light and shade.

Spindler, Frits. "Le Carillon." Scherzo. This lively and cheerful piece is written in the style of a polka. It will not fail to become popular.

Scharwenka, Xavier. "Tanz-Capricen." No. 1, Minuetto. Scharwenka's minuets are excellent specimens

of this important and most universally accepted dance measure. A good minuet has to be elegant, pleasing, and graceful: it will not be denied that the present minuet possesses all these qualities, and fulfils, therefore, its vocation. No. 2, Valse—in the style of Chopin, slightly melancholy and possessing considerable feeling.

Scharwenka, Xavier. "Valse facile," in A flat. The melody is natural and pleasing; it is advisable to take the part in D flat (page 2) slightly slower than the first, for it presents greater difficulties.

Spindler, Frits. "Remembrance," in E flat. A pleasing and well-constructed melody, which is a capital study for learning to play by memory.

Wagner, Oscar. "Valse des Abeilles," in E flat—may be recommended for its natural and agreeable qualities.

Gurlitt, C. "Aquarellen," Op. 154, Book I. No. 1, in B flat, is a simple melody with an accompaniment in quavers, both performed by the right hand; No. 2 is a kind of slow waltz in D flat, which demands an elegant and graceful performance; No. 3, in A major, is in the style of a romanza.

Pacher, J. A. "Mermaid's Song" from Weber's *Oberon*. Op. 22. Weber's universally admired melody is here varied with runs and broken chords, and a pleasing effect will be obtained if the scales are even and pearly, and the broken chords smooth and light.

Onslow, Georges. Seven variations on the favourite French air "Charmante Gabrielle." The celebrated composer Onslow has written only a few works for the piano, but these are full of interest, and thus the excellent Variations in E flat will prove very fascinating; each of them possesses a distinct character, and thus the teacher will find the otherwise unpretentious work highly useful to impart into the pupil's mind the charm of variety.

Noskowski, S. "Petits Rayons." Op. 39. This book contains four small pieces, namely, No. 1, a "Rêverie" (A minor); No. 2, "Champêtre," a pastorelle (F); No. 3, a "Polonaise mélancolique" (B flat minor); and No. 4, a "Cantilène." All these short little works are written with care, and create a very pleasing effect.

Strelezki, Anton. "Valsette," in D. This short valse is written in the style of Johann Strauss, jun., and Gungl. The "Vienna" Valse is a speciality, like the Hungarian "Huszar," the English "Nurse" and "Groom," and no other nation has ever been able to rival it; but, in spite of this opinion, it must not be maintained that other people's vales are not good as music itself, or as incitement to dance. Strelezki's Valsette requires a firm certain, and elastic hand.

Strelezki, Anton. "Notturmo," in A. An elegant trifle of about sixty bars; if played with sufficient taste, elegance, and attention to light and shade, it cannot but prove effective. The chief air reminds one of Schulhoff's favourite Mazurkas.

Strelezki, Anton. "Sur la rive." Morceau caractéristique in E. May be called a study, for the movement in semi-quavers is only a single time interrupted. Great economy in the use of pedal is here strongly recommended.

Strelezki, Anton. "Senta's Traum" (Senta's dream). Spinnerlied. Strelezki's Senta is not related in any way to that of Wagner in his *Flying Dutchman*, the only relationship consists in the key, for both Senta's Spinner songs are in A. The effect of Strelezki's piece will be good if played with extreme clearness and correctness, with a swift finger, and good distribution of light and shade, for, otherwise, the uninterrupted application of the figure in semi-quavers might prove monotonous.

Strelezki, Anton. "In Fairy Land," in A flat, An agreeably sounding and sufficiently elegant Mazurka.

Streleski, Anton. "Menuet à l'antique," in G. The rhythm of this Minuet is somewhat strange, as it is written in six bars, instead of the customary four bars. The ancient character has to be realised by a certain heaviness of touch.

Streleski, Anton. "Menuet à l'antique," in E flat. This Minuet requires a strong, rather masculine expression.

Streleski, Anton. "Valse-Souvenir," in F. Graceful and not difficult. Particularly adapted for ladies.

Streleski, Anton. "Mazur," in F. The particular strong and lively accent peculiar to the Polish Mazurek is here not apparent. The character of the piece reminds more of a Styrian dance. The Mazur is, however, very effective.

Streleski, Anton. "Notturmo," in C sharp minor. The performer has here the difficult task to hide the sameness of the rhythmical figure by extreme elegance and refinement of taste.

Streleski, Anton. "Impromptu," in E. An agreeable trifle.

Streleski, Anton. "Serenade," in D. A very simple melody.

Streleski, Anton. "Grande Tarentelle," in F. Very brilliant, and highly effective.

Streleski, Anton. "Barcarolle," in G. In the style of Rubinstein's celebrated Barcarolle in the same key, although not by any means as varied as that of the famous Russian composer.

(To be continued.)

MUSIC IN LEIPZIG.

THE long-talked-of Mendelssohn monument is now an accomplished fact. It was unveiled with much solemnity on May 26th. Leipzig has good reason to be grateful to Mendelssohn, and she has now—somewhat tardily, it must be confessed—done something to publicly acknowledge her obligations to the great master. Not so long ago a writer in an American journal had the impertinence to declare that Mendelssohn "was only for ladies' schools." Every true musician knows that the creator of *A Midsummer Night's Dream*, *Elijah*, the 114th Psalm, and the Violin Concerto, must ever hold his place in the forefront of the immortals; and his position can never be affected by such silly and malicious twaddle as that above referred to. But to return. Herr Director Dr. Günther, who presided at the ceremony of unveiling, pronounced a fitting eulogy upon Mendelssohn, and then, to the strains of "The War March of the Priests," the coverings of the statue were removed. The sculptor, Herr Werner Stein, is to be congratulated on his work. The statue is a striking likeness of Mendelssohn. The composer is represented standing at a conductor's desk, a baton in one hand, and a roll of music in the other. The figure is well set off by the long robe, which falls in graceful folds about it. The pedestal is of polished granite, adorned with representations of the Muse, charming groups of children at play, and angels singing. All the figures are made of bronze. Herr Dr. Georgi, Mayor of Leipzig, having, in the name of the city, formally accepted the statue, went on to speak in the highest terms of the genius of Mendelssohn. After this we all adjourned to the New Gewandhaus, where a Mendelssohn concert was given under the direction of Dr. Reinecke. The programme consisted of the 114th Psalm for eight-part chorus, organ, and orchestra. The grandeur of this work produced an overwhelming impression. Then came the Violin Concerto, played by Dr. Joachim, who received the customary ovation when he appeared on the platform. The next item was the glorious "Hymn of Praise," which was magnificently rendered by all concerned. The soloists were Frau Baumann, Fräulein Münch, and Herr Anthes. In connection with the Mendelssohn celebration, Herr Professor Wach (Mendelssohn's son-in-law) gave a largely attended soirée. Besides the chief magistrates and the leading musicians of Leipzig, many celebrities from other cities were present. From Berlin came

Messrs. Bargiel, Rudorff, Kruse, and Radecke; from Herrnhut, Waner, &c. The programme of music rendered at the soirée consisted of the C minor Trio, played by Messrs. Reinecke, Joachim, and Klengel; the string Quartet in E minor, by Messrs. Joachim, Kruse, Klengel, and a clever amateur belonging to the Mendelssohn family; and, lastly, the brilliant Octet, in which Messrs. Joachim, Röntgen, Prill, Hilf, Sitt, Paul and Julius Klengel, and an amateur cellist named Mendelssohn, participated. With such artists the performances could not be other than admirable.

Another musical event of some importance was the first performance of Reinecke's comic opera, *Der Gouverneur von Tours*, which took place on Whit Sunday. The opera was entirely successful, the chief performers and the composer being recalled again and again. The libretto, written by Edwin Bormann, is taking and amusing. Of the music the *Kölnische Zeitung* speaks in such high terms that we cannot do better than quote a few sentences:—"Professor Reinecke has set the poetry of Bormann in so attractive and original a fashion that our already high respect for the genial composer is considerably enhanced by this his latest work. Both as a melodist and as a contrapuntist, Reinecke need fear comparison with none of his contemporaries. His orchestration is always refined, and always clever." In the first week the opera was performed three times, and each time to an overflowing house, in spite of the tropical weather that prevailed. Encores were freely demanded, but—very wisely, we think—the conductor did not accede to them. The execution was, for the most part, very good. The performances were conducted by Herr Capellmeister Porst. Fräulein Mark and Frau Porst were thoroughly efficient in the two leading female parts. Messrs. Schelper, Knüpfer, Wittekopf, Merkel, and Marion, also deserve praise for their singing and acting. To conclude with another quotation from the *Kölnische Zeitung*:—"Though all the numbers of the opera are not of equal value, there is, nevertheless, so much that is original and characteristic in *Der Gouverneur von Tours* that we venture to predict for it a brilliant future." Directors of our leading theatres will be sure to take note of the work with a view to its production in other European cities. *Der Gouverneur von Tours* would well repay such enterprise.

OUR MUSIC PAGES.

WE have taken No. 10 of Reinecke's ten "Petits Morceaux," Op. 213, for the supplement to this number. The other nine numbers in this book are quite as pleasing as the "Farandole," and are at the same time varied in character. Two editions besides, one for violin and piano, the other for viola and piano (Emil Kreuz), will help to increase the popularity of these musicianly written pieces.

Reviews of New Music and New Editions.

Manual of Musical History. By JAMES E. MATTHEWS. London: H. Grevel & Co.

THIS is one of several recent attempts to narrate the history of music from the earliest times down to the present, within reasonable limits, and in an easy, taking manner. Mr. Matthews commences with the early times of Christianity, giving a facsimile of a portion of the famous *Antiphonarium* of St. Gregory, belonging to the monastery of St. Gall. It may at once be stated that the numerous illustrations form a very attractive feature of the work, especially those in the long chapter on the musical instruments of early times. It must be extremely difficult to portion out the right amount of space to the various names, but the popular mind might measure a man according to the number of pages accorded to him: Handel in this volume has twenty-six pages, Bach only

eight and one-third. In answer to this, it may with great truth be said, that the life of the former was fuller of incident than that of the latter. Another difficulty which must make itself felt in writing a work of this moderate compass is how to sum up in a few words the art-work of the modern composers so as to give some idea of their character, and especially of the feature or features which distinguish one from the other; and the greater the composer the greater the difficulty. Mr. Matthews has, on the whole, succeeded well, but the epithet "beautiful" as applied to Schubert's Symphony in B minor, is scarcely satisfactory; a few pages later on the same adjective does duty to describe Rossini's *Stabat Mater*. The volume deserves much praise, and for the most part it is trustworthy. We have come across a few slips: Bach is said to have died at the age of "seventy-five years" instead of sixty-five. Of Beethoven, it is written: "Fortunately, several of his note-books have been preserved, and have been published by the care of Nottebohm." As a matter of fact, many have been preserved, but Nottebohm, though he wrote many articles on the sketch-books with musical extracts, only published two of the sketch-books. Berlioz's *Les Troyens* is said to have been produced in 1863. The first part only was then given: the complete work was played for the first time at Carlsruhe in 1890.

The School of Technique and Expression. By E. PAUER.

"A Child's Life" (*Jugend-Album*). (Edition No. 8,312; net, 2s.)

Twelve Characteristic Studies for the Left Hand. (Edition No. 8,332; net, 1s.) London: Augener & Co.

THE first of these albums consists of twenty-five charming and picturesque little pieces, each provided with a title to which the music does ample justice. Such pieces are well calculated to awaken a comprehension of the meaning as well as of the beauty of music, and therefore require little further recommendation. The development of touch, phrasing, and technique, having, however, been also kept in view, this number must be pronounced an ideal children's album. The pieces are easier than those in Schumann's celebrated work of the same kind.

The studies for the left hand are, of course, for advanced players only. They are twelve in number, have titles, and though by no means of exceptional difficulty, make demands on the player which good practice only will enable him or her to satisfy. Their musical interest is such, however, that there is little danger of the necessary practice proving irksome, which is more than can be said of many *études* we could name.

Symphonies. By W. A. MOZART. Arranged as piano-forte duet by MAX PAUER. No. 4, in D major. (Edition No. 8,582d; net, 1s.) London: Augener & Co.

THIS is the work known as the "Prague Symphony." It was composed in 1786, and therefore preceded the three masterpieces which are lettered *a*, *b*, and *c* in this edition, and to which we have already called attention. Mozart's fondness for the key of D major is well known, about forty of his instrumental pieces being in that key. Possibly its brightness, due to the prevalence of "open" notes on the strings, attracted him. That quality is, at any rate, conspicuous in the two quick movements of the work now under notice, the finale being especially exhilarating. The first allegro well exhibits Mozart's contrapuntal facility—his power of, so to speak, "dancing in fetters." It is full of science, but this is almost concealed

by the wealth of melodious charm which accompanies its manifestation. Of Mozart's forty-nine symphonies four are without a minuet. The "Prague" is one of these, and consists—if we except an introductory Adagio—of three movements only. The Andante is thoroughly characteristic of the composer. Graceful, flowing, tender, and dainty, it is one of those things that, heard under favourable conditions, remain engraved upon the memory for years. It has been said very prettily, that this symphony reflects with exceptional truth the individuality of Mozart as described by those who knew him best. "Never shall I forget," says one who knew him intimately, "his animated little countenance when lighted up with the glowing rays of his genius. It is as impossible to describe it as it would be to paint sunbeams."

Introduction et pastorale for piano. By STERNDALÉ BENNETT. Op. 28, No. 1. London: Augener & Co.

THIS is one of Bennett's easiest and prettiest pianoforte pieces; it is, in this edition, well fingered and phrased, and should prove a most useful piece for teaching purposes, being both instructive and recreative. The young student must surely appreciate the graceful flow of the pastorale, and find himself repaid by his study of it.

Mazury: Danses masoviennes pour piano à quatre mains par S. NOSKOWSKI. Op. 38. (Edition No. 6,948; net, 2s. 6d.) London: Augener & Co.

THESE dances are six in number. They are more or less of the same character, and are strikingly bold and ingenious in their modulation, which renders them very effective, like most of the pieces by this composer. We consider them very well written, and not too difficult for the majority of players. They are dedicated to H.M. Humbert I., King of Italy.

Aquarellen: Sechs Vortragsstücke für das Pianoforte. Op. 154. Von C. GURLITT. (Edition No. 6,165a, b; each, net, 1s.) London: Augener & Co.

GURLITT's six Aquarellen are easy and most attractive pieces. They are, as their title implies, suitable for committing to memory, and as their subjects are pretty this ought to be easily attained. They do not appear now for the first time, but have been added to the cheap edition of Augener & Co. in two books.

Morceaux pour piano: Jagdstück; Au Matin, rêverie nocturne. Par ANTON STRELEZKI. London: Augener & Co.

THE first is a spirited hunting piece in B♭ major in the modern style; its subjects are stirring in character, and the rhythm is well marked. The second, a nocturne also in B♭ major, is somewhat after the manner of Chopin, without being so difficult. Both pieces are conceived in the composer's usual happy style.

Morceaux caractéristiques. Op. 197. Par ANTON STRELEZKI. (Edition No. 6,462; net, 1s.) London: Augener & Co.

THIS album contains four of the best pieces by Strelezki, viz., a Novelette in G minor (in Schumann's style), a Nocturne, Valse poétique, and a Miniature. The pieces are rather difficult, but very effective, which more than compensates for the time spent in working them up. This is one of the best of the four books of Strelezki now published at 1s., and teachers and players ought to take note of it.

Valse de Concert for Pianoforte. By WADDINGTON COOKE. London: Charles Woolhouse.

THIS is a brilliant but withal melodious and expressive *salon* piece. It would present no exceptional difficulties to moderately advanced players, and should therefore become popular.

Réveil des Oiseaux, Op. 402. Alpenrosen, tyrolienne, Op. 404. Pour piano par F. KIRCHNER. London: Augener & Co.

THESE two pieces are both very easy, the second being rather the prettier of the two. We cannot say much about them, but they will please those who like a "nice little drawing-room piece."

Seconde Fantaisie sur des airs écossais pour le violon avec accompagnement du piano par ÉMILE THOMAS. London: Augener & Co.

THIS is a number of Scotch airs with a simple variation on each; rather a *selection* of airs and dances than a fantasia, and is fingered to be played in the first four positions. The airs are "John Anderson my jo," "Within a Mile," and "Robin Adair"; a strathspey, a jig, and a reel bring the piece to a close.

Petits morceaux pour le violoncelle avec accompagnement du piano par W. H. SQUIRE. London: Augener & Co.

WE recommend these as two simple and pretty pieces in the first position. No 1, "Triste," is a melody in C major, and No. 2, "Joyeuse," a lively polka in F major. Both are suitable to teach beginners.

Practical School for the Violin. By E. W. RITTER. Books I. and II. (Edition No. 7,610a, b; each, net, 1s.) London: Augener & Co.

THE two first books of Ritter's Violin School show it to be a thoroughly practical work, not only by the various exercises contained therein, but also by the clearly written directions and explanations. The first twenty-nine examples are for the open strings only, and are so conceived that the pupil becomes practically acquainted in these few short numbers with notes and rests, the slur, the tie, dotted notes, and the principal kinds of simple and compound rhythm, at the same time as he is acquiring some facility in bowing. Then follow eighteen exercises for the fingers of the left hand; first for the open string and first finger, for the open string and first and second fingers, and so on till the pupil is gradually taught to use all the fingers. The first ten pages are devoted to the necessary introductory instructions, which are given in English, French, and German, and are, so far as contained in Book I., correctly called by the author "Elementary." Book II. contains intervals up to the octave and scale in C major, with easy duettinos in the first position—in all thirty-one examples, introducing some simple bowing exercises. An effective second-violin part, intended for the master, is added on a separate stave in both books, which materially assists the pupil to play in tune and time. We strongly recommend both books, as we believe an instrument is more readily mastered by studying easy exercises which enable the pupil to give his full attention to all details.

The Vesper Hour. Song with pianoforte accompaniment and harmonium (*ad libitum*). By JOHN FRANCIS BARNETT. London: Augener & Co.

THE name of the composer of this song is sufficient guarantee for its popular qualities. Mr. Barnett's melody is always of a pleasing type, and his accompaniments

never offend by undue prominence. The song under notice in no way sinks below the level which we have learnt to associate with Mr. Barnett's name. The words, by Mr. Edward Oxenford, are well adapted for musical treatment, and the composer has availed himself of their vocal qualities with his usual skill. There are two verses, each of which has a refrain in 2 time, the words of which are a prayer to the Most High.

Romances. Choruses for female voices with pianoforte accompaniment (*ad libitum*). By R. SCHUMANN. Op. 69 and Op. 91. (Edition Nos. 4,361 and 4,362; each, net, 1s.) London: Augener & Co.

EACH book contains six choruses. Ten of them are for two soprani and two alti; one for three soprani and two alti; and one for three soprani and three alti. The contents of Book I., Op. 69, are "The Tambourine Player," "The Wood Fay," "The Convent Maiden," "The Soldier's Bride," "The Mermaid," and "The Chapel," the last-named with accompaniment of piano or physharmonika (the harmonium). The contents of Book II., Op. 91, are "Rosemary," "The Merry Huntsman," "The River King," "The Deserted Maiden," "The Bleacher's Night Song," "In Ocean's Midst" (the last for six voices without accompaniment). All have English and German words, and we need scarcely say that as vocal compositions they rank second to none.

Six Songs of the Sixteenth Century. Set to music by ERSKINE ALLON. Op. 15. The London Music Publishing Company.

THE words of these songs are by Sir Philip Sydney, J. Dekker, Lodge, Daniel, and Greene, and their old-world spirit has been happily caught by the composer. His melodies are fresh, tuneful, and free from strainings after effect, and the pianoforte accompaniment is rich and full without being difficult.

Operas and Concerts.

GERMAN OPERA.

WE speak first of the German operas given at Covent Garden and also at Drury Lane Theatre because they have introduced the largest amount of novelty. The first example of Wagner's works was *The Flying Dutchman*, which was performed on Saturday, June 4th; M. Lassalle, the distinguished French baritone, made his first appearance on this occasion as the sombre hero. Being a good actor, and having a fine voice, he did ample justice to the music, although it must be confessed that his conception had a less weird and mysterious effect than is capable of being imparted to the character. M. Édouard de Reszke was a most genial Daland, and he sang the music admirably. Miss Macintyre appeared as Senta, and charmed her hearers by her beautiful voice and artistic singing perhaps more than by her acting, which was, however intelligent, if not very striking. M. Montariol sang well as Erick, but it was unlucky that M. Mansuete, as the Steersman, was indisposed, and the beautiful song on board the ship had to be omitted. The band and chorus did their work well, and the spectral ship of the doomed Dutchman swept across the vast stage and swung round to anchor with wonderful reality. On the 8th of June the third opera of the "*Nidlung* series," *Siegfried*, was given for the first time at Covent Garden in splendid style. The scenes with Wotan and with the mischievous dwarf Mime rather wearied the audience; but the effect of the opera as a whole was singularly impressive, especially as regards the Siegfried of Herr Max Alvary, who sang and acted with immense spirit. In the scene where Siegfried welds together the broken fragments of the magic sword, and with joyous exultation resolves to go forth as a hero ready to slay dragons or any other monsters that afflict

humanity, Herr Alvary was so brilliant that the audience became enthusiastic in the extreme. Frau Sucher was a fine Brunhilde, and the entire performance was very successful; but, of course, the opera requires to come in its regular place as the third of the series. The wonderful orchestration of the work greatly impressed the audience. Amateurs will remember there is no chorus in *Siegfried*.

The production of *Tristan und Isolde* on June 15th for the first time placed this masterpiece of Wagner on its right footing with English amateurs. They had heard of this opera vaguely from time to time, many curious specimens of criticism being devoted to it. Some called it "grossly immoral," but, if so, why should not fifty other operas be so called? *Tristan* is simply a passionate love story founded upon the mediæval epic of Gottfried von Strassburg, which was popular all over Europe. Wagner, with a keen instinct for stage effect, has closely followed the original, leaving out much of the earlier portion of the story as being undramatic. We have the scene on the deck of the vessel, with Tristan, as the envoy of King Marke, bringing the heroine from Ireland as the unwilling bride of that monarch. Isolde, irritated with Tristan for having defeated her kinsman Morolt, and in despair respecting her coming union with King Marke, resolves to commit suicide, and by professing reconciliation with Tristan, and inviting him to take a cup of wine with her, the revengeful maiden intends to destroy both their lives; but her faithful attendant Brangäne, instead of poison, mixes a love philtre with the wine. They drink, and the liquor has the effect not only of reviving their early attachment but awakens in their hearts the wildest passion. Tristan, faithful in his mission to the King, takes Isolde to England; but the lovers have stolen interviews in the gardens of the palace, where they are surprised by the King—who has been warned by Tristan's own friend, the false knight Melos—who, when Tristan approaches him, angrily pierces his breast with his sword, and would have killed the hero but for his retainer Kurvenal, who conveys the wounded hero to his castle in Brittany, and fears he will die of his wound. Kurvenal, remembering that Isolde had cured him of a dangerous wound in youth, sends for her. She comes, but too late! Tristan, in the joy of again beholding her, has a delirious attack and tears away the bandage from his wound, dying when Isolde arrives. The heroine, in her grief and despair, expires on the lifeless form of her lover. These are the main outlines of a story which has been unfairly described by Wagner's opponents, seeing that a hundred operas of the modern school may be more correctly called immoral than *Tristan*, the performance of which work was unquestionably a revelation to the bulk of the vast audience that filled Covent Garden on the night of its production. The *Tristan* of Herr Max Alvary was justly regarded as an admirable performance—passionate in the love scenes, and dignified and manly in the interview with the King. Frau Rosa Sucher was a splendid representative of Isolde. Notwithstanding the hard work done by this lady for years past, the Isolde of Frau Sucher was a very fine performance. The other performers, especially Fräulein Heink, acquitted themselves in a most artistic manner, and no praise can be too great for the valuable services of Herr Mahler, who conducted the orchestra with rare ability, keeping a fine balance of tone throughout, and assisting the singers in their difficult task. Many of the scenes in *Tristan* evoked enthusiastic applause, especially that of the love duet in the gardens of King Marke's palace, after which the audience broke into a perfect storm of applause. Beautiful scenery enhanced the attractions of the work, the success of which was so great that a second performance was given at Drury Lane Theatre on the 18th. On the 22nd the series of the *Nibelungen* operas commenced with the *Rheingold*, which was another fine representation and attracted an immense audience, and will be followed at intervals with the other operas, *Die Walküre*, *Siegfried*, and *Götterdämmerung*. Beethoven's *Fidelio* will also be given in German.

FRENCH AND ITALIAN OPERAS.

ALL tastes are studied by Sir Augustus Harris, who treats his patrons who cannot digest the solid dishes of the Teutonic school with light French highly-flavoured refreshments, and with Italian sweetmeats. There was Massenet's *Manon*,

pleasant, if not very strong, with a splendid tenor in M. Van Dyck. Then came Gounod's *Roméo et Juliette*, with M. Jean de Reszke as the hero, M. Édouard de Reszke as the Friar, and Madame Eames as the heroine. Afterwards, the graceful Madame Melba appeared in the opera, charming everybody by the sweetness of her delicious tones and the perfection of her vocal art. In the shape of novelty the new opera of Mr. Isidore de Lafa was the chief attraction. *La Luce dell'Asia*, founded upon Sir Edwin Arnold's beautiful poem, "The Light of Asia," cannot altogether be regarded as a happy choice for a grand opera. The poem relates to the establishment of the Buddhist religion in Asia. Siddārtha (Buddha) re-enters the world in human form as the son of an Indian king and queen. He is united to a beautiful Princess Yasodhara; but, after a few years of peace and happiness, Prince Siddārtha awakens to the knowledge of his mission on earth, and, taking the yellow robe of a mendicant, goes forth to alleviate the sorrows of humanity, and to establish the doctrines of Buddha. The young composer was heavily weighted with a subject like this, there being few opportunities for lyric treatment. In a kind of sacred prologue, somewhat resembling an oratorio in the music, and in the farewell duet of Siddārtha and his beautiful bride, Mr. de Lara won considerable applause; and in a march and some graceful ballet and choral music the composer showed that he had musical gifts which may be turned to good account. But, with all desire to speak encouragingly, we must pronounce the work to be immature and crude in treatment, but there is decided promise of better things.

A representation of *Don Giovanni* took place on the 16th, with M. Maurel as the libertine hero, and M. Édouard de Reszke as Leporello, a splendid performance in singing and acting; but we did not like M. de Reszke's costume, there was too much of the showman about it. Mlle. Zélie de Lussan was an acceptable Zerlina, and Madame Nordica was the Donna Elvira; Mlle. Tracy, from the Geneva Opera House, was not quite satisfactory as Donna Anna, she will succeed in a less exacting character. Remembering Titiens and other great singers in the part, we could not entirely approve the Donna Anna of Mlle. Tracy. On the 17th there was a brilliant performance of *Carmen*, with M. Jean de Reszke as the hero, M. Lassalle as Escamillo, Madame Deschamps-Jehin as Carmen, and Madame Eames as the charming country girl Michaela.

The attractive *Cavalleria Rusticana* and *L'Amico Fritz* of Signor Mascagni have been heard several times with great satisfaction by large audiences; and also *Les Huguenots* of Meyerbeer, in which M. Plançon, the excellent French baritone, sang well as Marcello the old Puritan soldier. The arrangement by which German, French, and Italian operas are given alternately is curious, but it seems to please the public, and, having visited the theatre twice or thrice every week, we have always found large audiences.

MADAME PATTI'S CONCERT.

THE distinguished vocalist had a large audience at her concert at the Albert Hall on June 16th. There was no novelty, nor was it expected or required. Madame Patti is the representative of the old school of vocal art in which the production of the voice and its perfect control were regarded as of more importance than the music executed. Madame Patti chose for her first song the hackneyed "Erani involami," but the brilliancy with which she sang it so delighted her admirers that it was redemanded as with one voice. Madame Patti of course did not repeat it: she is aware that at these concerts although set down for three songs, the audience invariably expect to hear six, so she sang with exquisite purity of tone the Scotch ballad "The Banks of Allan Water." Again, in response to the encore that followed an admirable rendering of Handel's "Let the bright Seraphim," given in a style worthy of Madame Patti's fame, she sang "The Last Rose of Summer;" and after a dashing execution of the vocal waltz of Signor Ardit, she gave a new song by that composer called "Rosebuds." After this the insatiable audience wanted another song, but the charming vocalist thought she had done quite enough for one afternoon. It was remarked that Madame Patti's voice was still fresh, clear, and sympathetic, and almost as brilliant as ever—an

C. REINECKE'S 10 PETITS MORCEAUX.

Op. 213, N^o 10.

FARANDOLE.

Vivace.

PRIMO.

SECONDOS.

GOLD MEDAL

MUSIC PRINTING OFFICE, 10, Lexington Street, London, W.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system includes a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system shows a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fifth system includes a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The sixth system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The notation is written in a clear, legible style, with various musical notations including notes, rests, and dynamic markings.

This page contains eight systems of musical notation for piano. The notation is arranged in pairs of staves, with the right hand (treble clef) on top and the left hand (bass clef) on the bottom. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). There are also articulation marks such as accents and slurs. The notation includes eighth notes, quarter notes, and half notes, often beamed together. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

This page contains eight systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both in the key of one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melody in the treble staff and adds more complex accompaniment in the bass staff. The third system shows a change in the treble staff's melody and a more active bass line. The fourth system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system continues the melody in the treble staff and adds more complex accompaniment in the bass staff. The sixth system shows a change in the treble staff's melody and a more active bass line. The seventh system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The eighth system continues the melody in the treble staff and adds more complex accompaniment in the bass staff. The page concludes with a double bar line.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The notation includes various musical symbols such as notes, rests, and bar lines.

emphatic proof of the value of good training. There were other excellent vocalists who took part in the concert. Madame Patey was encored in Mr. Cowen's song "Keepsake," and responded with "The Minstrel Boy." Miss Amy Sherwin sang; also Mr. Ben Davies, Mr. Santley, and Mr. Charles Chillely. M. Jean Gerardy played violoncello solos, and Madame de Pachmann solos on the pianoforte.

RICHTER CONCERTS.

THE concerts of the present series opened on Monday, May 30th, with a very full audience. The first item was the brilliant "Kaisermarsch," and the programme included the introduction to the third act of *Die Meistersinger*, selections from *Tristan und Isolde*, and the famous "Ride of the Valkyries," and ended with Beethoven's "Eroica Symphony." The second concert was given on Saturday afternoon, June 4th, when the audience was again very large. The "Trauermarsch" from *Götterdämmerung*, the *Faust* overture, and the overture to *Rienzi*, were played with brilliant execution; Mr. Andrew Black sang the monologue of Hans Sachs with such effect as to surprise his auditors. At the third concert, on June 13th, Mendelssohn's "Hebrides Overture," the First Symphony of Brahms, and the overture of Dvořák written for the opening of the National Theatre of Prague, were prominent items splendidly performed under Dr. Richter's direction. Mr. Barton McGuckin sang the first "Trial" song from *Tannhäuser*, and a scene from *The Queen of Sheba* by Goldmark. On the 20th an overture of Smetana, the Bohemian composer, was very successful.

SARASATE CONCERTS.

THE brilliant Spanish violinist has given some very successful concerts, his own playing being the great feature. At the third of these at St. James's Hall on the 18th a new symphony by Mr. W. G. Cusins was performed for the first time. As may be expected, Mr. Cusins, in this work, which is in C major, does not depart from the system of the great masters as regards form. The style is orthodox, but the composer is not uninfluenced by modern ideas. There were two trios in the scherzo. These had a novel effect, the first trio having a lively hunting melody for the horns. The opening allegro displays much skill in working out the themes, and the scherzo has so much vivacity that it may be regarded as, in some respects, the most original movement. The adagio has graceful and flowing melodies, and there are novel ideas in the finale. Mr. Cusins has, we think, written no better work for the orchestra. Señor Sarasate created a furore by his splendid playing of the "Symphonie espagnole" of Lalo, and by brilliant compositions of his own.

PHILHARMONIC SOCIETY.

THE concert of the 1st of June was noteworthy for a fine performance of the "Unfinished Symphony" of Schubert. Both Mr. Cowen the conductor and his orchestra were entitled to hearty commendation for the pure tone and good style with which the work was given. Mr. Frederick Lamond, the popular Scottish pianist, played the G major pianoforte Concerto of Beethoven with excellent effect, and Herr Hugo Becker, in the larghetto and finale of Raff's violoncello Concerto in D, proved himself an artist of high capacity. Miss Macintyre sang charmingly.

SIR AUGUSTUS HARRIS'S CONCERT.

THE second of the operatic concerts was given at St. James's Hall on the 15th of June, a very attractive programme being selected, mainly of operatic pieces. Madame Calvé, the heroine of *Cavalleria Rusticana*, sang an "Ave Maria" founded on the Intermezzo of that opera, not quite a legitimate system, but effective in this instance. Madame Eames departed from operatic melodies to give Schubert's songs. Miss Macintyre charmed her hearers with "Bel raggio." The sisters Ravogli sang "Sull' aria." M. Van Dyck delivered the

invocation of *Faust* from the work of Berlioz in splendid style. M. Zoltan Dôme sang an air of Massenet's. Mlle. Sigrid Arnoldson chose an air of Góme. M. Abramoff, the Russian basso, sang the scena of Bertram from Meyerbeer's *Roberto*. A host of other songs were heard, but these will give an idea of the variety. M. Tivadar Nachez played violin solos. These concerts, introducing a great variety of vocal compositions, afford much enjoyment to those who like to hear famous operatic singers without the fatigue of attending operatic performances late at night.

STUDENTS' CONCERTS.

THE immense activity displayed by the various schools and colleges of music is seen in the varied and often excellent concerts of the students. The other day we attended an admirable chamber concert of the Royal College of Music at Alexandra House, Kensington Gore. The students distinguished themselves greatly. The Guildhall School also on Wednesday the 15th gave a successful concert, as did the London Academy of Music on June 17th at St. James's Hall under the conductorship of Mr. Pollitzer, the well-known violinist. A great advance has been made in the Academy since Mr. Pollitzer has had the control. A chamber concert of the Royal Academy of Music on the 20th, at St. James's Hall, conducted by Dr. A. C. Mackenzie, introduced some new compositions by students, and a number of excellent vocal and instrumental performances by the advanced students, revealing high proficiency and reflecting the greatest credit upon the professors of the Royal Academy, in which every department of music receives due attention under the able and comprehensive system adopted by Dr. Mackenzie.

MOZART BURLESQUED.

SOME curious travesties of the *Don Juan* of Mozart have been produced of late. The first was *La Statue du Commandeur*, which was a great Parisian success. It was called "A musical play without words," but the music was very inferior to that of *L'Enfant Prodigue*, and was, in fact, little more than commonplace dance music. The great success of the performance was, indeed, quite independent of the music. M. Tarride, a performer of great ability, made the statue one of the drollest figures imaginable. M. Tarride was indeed quite artistic in his drollery. A better treatment of the music of Mozart was heard at the Alhambra, where M. Jacoby has interwoven some of the principal airs of the opera into the dance music with an amount of ingenuity proving him to be capable of much higher efforts than writing ballet music for the Alhambra. But M. Jacoby is wise in his generation. He might produce an operatic masterpiece or fine symphonies that would not pay him half as well as writing and conducting Alhambra dance music.

MISCELLANEOUS CONCERTS.

MASTER OTTO HEGNER gave his last recital on Monday, May 30th, delighting his auditors, and proving to his admirers that he has made a great advance in style.—On the 31st the Russian pianist, M. Slivinski, was heard with great satisfaction. He is unquestionably a very fine player.—On the same day the Bach Choir gave a concert at the unusual hour of five o'clock in the afternoon. A Mass of Palestrina, a couple of psalms by the Dutch composer Sweelinck, and compositions of Brahms, were given, the concert being conducted by Professor Villiers Stanford. Miss Lilian Griffiths distinguished herself in violin solos.—On June 2nd the admirable violinist M. Saurer gave a concert at St. James's Hall and played with Mlle. Clotilde Kleeberg Beethoven's C minor Sonata for violin and pianoforte; also Mendelssohn's violin Concerto, the finale of which was played at "lightning" speed, but with clear execution. Spohr's "Scène dramatique" for the violin was also played extremely well by M. Saurer.—On the same day Mr. Laurence Kellie gave his second vocal recital.—Mlle. Kleeberg's pianoforte recital, on the 15th, was successful.—Nor must we overlook that

of Miss Marie Wurm, whose pianoforte recital at Princes' Hall on the 11th, with a programme consisting entirely of her own compositions, was worthy of high praise owing to the taste and ability of the fair composer, and her skill as an executant. The fact that Miss Wurm was recently a "Mendelssohn scholar" was a proof of her capacity.—Mr. Norman Salmund gave a concert on the 11th at the house of Mrs. Arthur Wilson.—The superb playing of M. Paderewski at St. James's Hall on the 13th was the cause of infinite delight to all who were present.—Miss Maud Valerie White, at her concert of the 24th instant, introduced several new songs, two of the best of these being "A bonny curl" and "Infinite love."

Musical Notes.

THE new directors of the Grand Opéra, MM. Bertrand and Campocasso, are displaying an activity and enterprise in striking contrast to the apathy and dilatoriness of their predecessors. To have produced a new work so elaborate and so difficult as M. Reyer's *Salammbô*, so excellently as they have given it in less than six months from their accession to office must be regarded as highly creditable to them. But the general *répertoire* also is excellent and varied, and the standard of the performances very high, thanks to the ability and energy of M. Colonne, the chief conductor. *Salammbô*, it may now be said, is a very brilliant success, and the directors, anxious to do everything that may secure for it the anticipated long run, have even provided a triple cast as a guarantee against any possible failure of artists. Besides the original representatives, Mme. Rose Caron and M. Saléza, Mmes. Bosman and Bréval are prepared to play *Salammbô*, and MM. Dupeyron and Sellier to play *Matho*. All the other rôles are also provided with triple representatives, so that the public are well guarded against accidents. A further novelty is on the point of being produced—the *Stratonice* of M. Alexis Fournier, which is supplemented by a revival of Delibes' charming ballet, *Sylvia*, with Mlle. Mauri. Two new tenors are also waiting an opportunity to make their *débuts*—M. Paulin in Reyer's *Sigurd*, and M. Dupeyron in *L'Africaine*.

M. CARVALHO, at the Opéra-Comique, is not less active than the directors of the Grand Opéra. *Enguerrand* having proved a hopeless failure, the manager lost no time in bringing out the *Troyens* of Berlioz at the beginning of last month. The revival of this masterpiece is an event of signal importance, for it is a test work in many ways. The rôle of Didon was entrusted to a very young *débutante*—Mlle. Delna, said to be only seventeen—who achieved a most brilliant success both as a singer and an actress. The part of Enée served for the *début* of M. Lafarge, the ex-tenor of the Brussels Opéra, who was also very successful. The other parts were played by Mlle. de Beridez (Anna), M. David (Jopas), and M. Lorrain (Narbal). *Le Ménestrel* complains that several unjustifiable and most regrettable omissions are made, and confesses that here and there the score shows signs of being a little old-fashioned; but, on the whole, thinks the work admirably presented, and destined probably to have a long run. The first few performances were provided by the *Société des grandes auditions musicales*, but the manager will be responsible for the following ones, should the opera continue on the boards. But will not M. Carvalho do one further piece of justice to the great composer by producing the first part of the tragedy, *La Prise de Troie*, which has never yet been given on the stage in Paris? Is Paris ashamed to follow the lead of Carlsruhe in producing what Berlioz considered his masterpiece?

THE performance of the compulsory *envois* sent annually by the fortunate gentlemen who gain the Prix de Rome is not generally a musical event of much importance; but this year a work sent by M. Gustave Charpentier, the winner of the Prix in 1887, has attracted unusual attention. It was first performed at the Conservatoire on May 18th, and has since had several repetitions both there and at the Opéra. It is entitled, *La Vie du Poète*; *symphonie-drame, pour orchestre, chœurs et soli*. It is in four parts, entitled, *Enthousiasme, Doule, Impuissance, Ivresse*, and sets forth, much in the style of Berlioz, the history of a young poet who, filled at first with boundless enthusiasm for high ideals, becomes gradually despondent and despairing, and at last sinks into common dissipation and the lowest vulgarity. The last part is brutally realistic, and coarsely, though very cleverly, vulgar; but it is felt to be a blot on what goes before, which gives ample proof of very remarkable talent, and places its author in the front rank of the young composers of France. M. Charpentier, it should be said, writes the words as well as the music of his work.

M. GARCIN, the chief conductor of the Concerts du Conservatoire, having resigned, a meeting was held to appoint his successor. The two most likely candidates were M. Danbé, the second *chef*, who has often lately acted as M. Garcin's deputy, and M. Taffanel, the distinguished flautist. The latter was chosen, and M. Danbé thereupon also resigned his post. M. Désiré Thibault, conductor at the Théâtre des Bouffes-Parisiens, has since been appointed in his place. The post of choir-trainer, which was also vacant, was filled by the appointment of M. Samuel Rousseau, choir-master of Ste. Clotilde. This gentleman who, though a Prix de Rome of 1878, is little known to the world, has just procured a hearing for a lyric drama of his composition, entitled *Merowig*, which was performed at the Trocadéro on May 24th, with the invaluable help of M. Faure.

Kassya, the posthumous opera of Léo Delibes, of which the instrumentation has been finished by M. Massenet, is to be produced at the Opéra-Comique next season, that is, next autumn or winter. Mme. Calvé has been re-engaged at this theatre for a further period of two years.

ANOTHER opera left unfinished by a deceased composer—the *Brunhilde* of Ernest Guiraud—is to be completed by M. Saint-Saëns. The libretto is by that experienced writer, M. Louis Gallet.

AN Italian opera company visiting Gibraltar has introduced M. Thomas's *Mignon* for the first time (!) to the residents on the rock. Mme. Nevada was the triumphant heroine.

IT is proposed to erect a monument at La Flèche to the memory of Delibes, and a concert has been given at Le Mans to help to raise funds.

IT would be impossible to name here one-tenth part of the valuable musical treasures accumulated at the Vienna Exhibition; a few only of exceptional interest can be mentioned. A treasure of unique value is the so-called "Archduke Rainer Papyrus," which is a score giving the vocal and instrumental parts of a choric ode from the *Orestes* of Euripides. This is said to be the only known existing specimen of actual Greek music. There are also examples of Armenian, Byzantine, and Gregorian chants; early specimens of notation, Neumes and Mensural music; illustrations of the development of sacred music, and of the music of the Minnesingers, and of their more prosaic successors, the Meistersingers. A most interesting feature are the autograph copies of many of the greatest works of the greatest composers of all schools—the original MSS. of the *Zauberflöte*, *Fidelio*, the Choral Symphony, &c.

MUSIC is also represented practically, as well as by books, MSS., and instruments. Besides the daily concerts and numerous orchestral performances, a Czech company from Prague has been giving popular Bohemian operas by Dvořák, Smetana, Fibich, and other native composers. Operatic companies of other nations will follow.

THE ceremony of unveiling the Mendelssohn Memorial in front of the new Gewandhaus at Leipzig took place on May 26th in presence of a crowd of notabilities (among whom were several members of the Mendelssohn family), and with much enthusiasm. The musical part of the ceremony consisted of a performance of the 114th Psalm, the violin Concerto played by Herr Joachim, and the *Lobgesang*, Herr Reinecke being the conductor. The statue is the work of the sculptor Werner Stein, and is well spoken of both as a likeness and as a work of art.

THE performance of Rubinstein's opera *Die Makabrier* at Kroll's Theater at Berlin excited great interest, and was very successful as a performance, but seems to have done very little to revive the popularity of the work. The public went to see the composer rather than to hear his opera. The season continues brilliantly, Mme. Sembrich having appeared in several of her best-known parts, evoking the usual enthusiasm. Nor have unfamiliar works been lacking: the opera *Lorle*, by Alban Förster, has been very well received, and Lortzing's *Undine* is to be produced; perhaps also his *Wildschütz* and the *Goldene Kreuz* of Ignaz Brüll. Herr Bötel, the well-known tenor, will appear shortly.

AT the Royal Opera of Berlin, Meyerbeer's *Huguenots* was performed on May 20th, the fiftieth anniversary of the first production at Berlin. In this half-century it has been played 261 times, which does not seem a large number for a work so famous. On June 4th the management produced Johann Strauss's new comic opera, *Ritter Pasman*, a piece which appears strangely out of place at such a theatre; its reception was by no means enthusiastic.

THE Bayreuth Festspiele, which begin on July 21st and finish on August 21st, promise to be better attended than ever this season. It is even said that all tickets are sold for all the performances. The chief rôles are distributed as follows—in *Parsifal*: Parsifal, Van Dyck and Grüning; Kundry, Fräulein Mailhac and Malten; Gurnemanz, Grengg and Frauscher; Amfortas, Kaschmann and Scheidemantel; Klingsor, Liepe and Plank. In *Tristan*: Tristan, Vogl; Isolde, Frau Sucher; Brangäne, Frau Staudigl; Kurwenal, Plank. In *Tannhäuser*: Tannhäuser, Grüning; Wolfram, Scheidemantel; Elisabeth—not yet decided; Venus, Mailhac. In *Die Meistersinger*: Eva—not settled; Walther, Anthès; Sachs, Gura; Beckmesser, Müller. The conductors are: Levi, Mottl, Richter, and Richard Strauss.

THE sixty-ninth Musical Festival of the Lower Rhine, which was held at Cologne on the 5th, 6th, and 7th of June, was given up entirely to music of the present century—a very striking, not to say portentous, innovation, for these festivals have hitherto been the chosen home of classic art, and in particular of oratorio. The first day's programme included Schumann's Symphony in D minor, the *Triumphlied* of Brahms, Mendelssohn's 114th Psalm, excerpts from Wagner's *Ring*, and the Choral Symphony. On the second day came Berlioz's *Roméo et Juliette*, Verdi's *Requiem*, and Cherubini's *Anacreon* overture. The third day's programme was very miscellaneous, including Liszt's 13th Psalm, Bruch's *Schön' Ellen*, Richard Strauss's symphonic poem, *Tod und Verklärung*, Concert-overture by Ferd. Hiller, Lalo's *Symphonie espagnole*, and Raff's *Liebesfee*, played by

Señor Sarasate, Beethoven's *Leonora* overture, and Wagner's *Kaisermarsch*, together with songs by Fräulein Leisinger and Herr Perron. Professor Wüllner conducted throughout with unwearied energy and consummate skill, and both the attendance and the applause were in the highest degree satisfactory.

A COMMISSION consisting of a number of distinguished German musicians—among whom we find the names of Brahms, Chrysander, Joachim, Spitta, &c.—has been appointed by the Prussian Government to superintend the publication, under the title of "Denkmäler Deutscher Tonkunst" ("Monuments of German Musical Art"), of a series of works illustrating the rise and development of German music. The first volume, consisting of Samuel Scheidt's "Tabulatura Nova" (a work first published in 1624), has just been issued by the firm of Breitkopf and Härtel. This is a national undertaking of such importance that it is hoped all music-lovers will give their support.

MOSZKOWSKI'S *Boabdil*, without being exactly a great success, continues to keep the stage at Berlin, and it has been accepted for production at Buda-Pest.

THE house at Halle in which Handel was born is about to be sold. It has a large garden attached, in which there is now a beer-shop, and it is feared that the whole premises will be bought for the purposes of a large brewery adjoining. Admirers of the great composer have started a fund to buy the house and garden, and, if possible, make it a sort of Handel Museum. Such a cause will surely enlist the strongest sympathies of thousands in this country.

HERR PAUL SIMON, the editor of the *Neue Zeitschrift für Musik*, having stated in his paper that Beethoven composed his "Eroica Symphony," "sulla morte d'un eroe," which is actually the superscription to the Funeral March in the Sonata in A flat, Dr. von Bülow wrote a furious letter to the *Leipziger Wochenblatt*, in which he not only ridiculed the mistake, but violently denounced the people of Leipzig. But Herr Simon is not so easily crushed. He admits the error, but retaliates with considerable force by charging the doctor with beating the puff tam-tam; and, parodying Bülow's own saying about his three B's—Bach, Beethoven, Brahms, he suggests that the Doctor belongs to the great trinity of puffers—Barnum, Bülow, and Buffalo Bill.

THE operatic public of Hamburg is difficult to please in the way of novelty. During the season just finished three new works of very different character were given without any one of them gaining any real success: they were Bruneau's *Réve*, which was a total failure, Alban Förster's *Lorle*, and Mancinelli's *Isora di Provenza*.

Rigoletto has just been produced at Hanover, and heard to the end for the first time. It was played one night, forty years ago, in 1852, but the public hissed it so vigorously that it could not be finished.

HERR HANS SOMMER's very Wagnerian opera, *Lorelei*, which was originally brought out at Brunswick a year ago, has now found its way to Weimar, where it had a very favourable reception on June 3rd.

HERR REINECKE's last new opera, *Der Gouverneur von Tours*, was well received at Leipzig, where it was produced on June 5th.

HERR MEYER-HELMUND, the popular song writer, has written a one-act opera, *Der Liebeskampf*, which has just been played at Dresden. It is said to be in the style of the *Cavalleria*, but bears no comparison with that work in any respect.

WE have received favourable accounts of Mme. Schumann, whose health seems to be quite restored. While this great pianist and teacher will, with her eldest

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